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he writes "Petrarcke,"⁵⁰ and finally in Leland's works we find the familiar Latin form "Petrarcha."⁵¹

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THE SOURCE OF CHAPTER I OF
SEALSFIELD'S *LEBENSBLDER AUS*
DER WESTLICHEN HEMISPHERE.

I.

Professor Faust, on p. 47 of his Johns Hopkins dissertation, refers to a statement of Sealsfield to the effect that almost the whole of *Transatlantische Reiseskizzen* (i. e., *George Howard's Esq. Brautfahrt*) were published in English, in American newspapers during 1827-8, long before the German book appeared. Faust cites, as an instance (yet note the date), the sketch *A Night on the Banks of the Tennessee*, printed in the *New York Mirror*, Oct. 31 and Nov. 7, 1829. This sketch was afterward used as chapter II of *George Howard's Esq. Brautfahrt*.

I am not familiar with the above sweeping claim. In *Der Dichter beider Hemisphären*, p. 95, it dwindles to this: "Einige dieser Geschich-

ten waren ursprünglich englisch geschrieben und in amerikanischen Zeitungen veröffentlicht worden, hatten aber nicht viel Aufmerksamkeit erregt." This is evidently based on Sealsfield's autobiographic letter to Brockhaus, 21. June, 1854 (Hamburger, p. 52): . . . "Er hatte dieses Buch (viz.: *Transatlantische Reiseskizzen*), wie gesagt, in den Vereinigten Staaten bereits 1827 angefangen, im J. 1828 vollendet, *einige Skizzen veröffentlicht*, sie hatten aber nicht besonderen Anklang gefunden." Yet the number of the sketches actually published before the appearance of the book (in 1834) is narrowed down to a single one, in a passage of the introduction to *Der Legitime*, p. xiii of the 12° edition . . . "Ferner erschienen von den transatlantischen Reiseskizzen *Die Nacht an den Ufern des Tennessee* (A Night on the Banks of the Tennessee), in dem New Yorker belletristischen Journale *The Mirror*; die übrigen, obwohl ursprünglich englisch niedergeschrieben, wurden zuerst von derselben Buchhandlung Orell und Füssli im Frühjahr 1834 und folglich als deutsche Originalwerke herausgegeben."

The incongruity or, to use the mildest term, indefiniteness of Sealsfield's voluntary intimations, is obvious. Nevertheless, they point the way to the seekers after the early writings of that puzzling author. It is, therefore, very surprising that the search for unidentified Sealsfield property in American newspapers and magazines has not been more exhaustive.

As one result of my own efforts in this field of work, I desire to call attention to a story in the *New York Mirror and Ladies' Literary Gazette* of Saturday, Nov. 7, 1829 (vol. vii, No. 18, pp. 141-142). The very title, *A Sketch from Life*, is suggestive. As a matter of fact, we have here the crude first form of chapter I of *George Howard's Esq. Brautfahrt*. The resemblance, better identity, of the plot is unmistakable. Even one of the names corresponds: Morland is the Moreland of *Siebzehn, achtundzwanzig und fünfzig, oder Szenen in New York*. The sketch is signed "Emily."

I would not, for the present, pass upon the question whether "Emily" is a pen-name of Sealsfield or whether the latter appropriated the material of another writer for his purposes. It is

⁵⁰ Hazlitt, *Hand-Book to Early English Literature*, 455. On date of publication—not before 1553—S. Lee, *D. N. B.*, XLIII, 239.

⁵¹ *Naenii in Mortem Thomasi Viati*, 1542, also in *Itinerary*, ed. 1745, II, xiii; cf. *Reliquiae Hearnianae*, ed. P. Bliss, I, 402; *Collectanea*, v, 141. The entry "Petrarchae quaedam" in Ritson's list of Lydgate's works (*Bibl. Poet.*, 80), noted by Tatlock (159, n. 6), has no earlier authority than the entry in Tanner's *Bibliotheca Britannico-Hibernica*, 1748, 492-3, a description of a manuscript in Trinity College Library, Cambridge, which Mr. W. Aldis Wright, then Librarian, could not identify in a search made in answer to an enquiry made for me by Professor C. E. Norton, a dozen years ago.

Before leaving the *Clerk's Tale* it may be noted that Schofield (*English Literature from the Norman Conquest to Chaucer*, 192-3) discusses the stories of Griselda and Fresne as if their themes were identical, although R. Köhler argued against the affinity of the two cycles (*Die Lais de Marie de France*, ed. 1885, lxvi-ii), drawing conclusions that were accepted by G. Paris (*Romania*, xxv, 611, n. 2).

well in this connection to quote from Sealsfield's letter to Cotta (1828) which accompanied the shipment of about fifteen separate contributions; of these (and others that were to follow) Sealsfield says: "Sie sind teils ganz von mir teils in der Übersetzung so verändert, dass sie füglich mein Eigentum genannt werden mögen." This not only throws light on our author's method of gathering material; for, more than that, there remains the possibility that some of the sketches enumerated in the same letter were worked into *Lebensbilder* and the other novels.

But, in justice to Sealsfield, it should also be stated that in no case could the relation of *Siebzehn, achtundzwanzig und fünfzig* to *A Sketch from Life* be characterized as a mere plagiarism. The treatment of the plain outlines is so original, the very story so thoroughly Sealsfieldian in its vivacity and immediacy of dialog and milieu that we may regard the English sketch as a legitimate source of the German.

As somewhat akin to the subject, I wish to mention Sealsfield's remark in the introduction to *Morton* (p. 19 of the 12° ed.): "Zwei dieser Lebensbilder sind zuerst in einer amerikanischen Zeitschrift erschienen, und später in einer Londoner abgedruckt worden." Without having given specific attention to the sources of the American novels of Sealsfield, I would point out to special students of *Lebensbilder aus beiden Hemisphären* that the names of the persons prove Sealsfield's familiarity with the American "Unterhaltungs-Literatur" of the twenties. Cf. particularly *A Tale of the West-Indies*, anon., in the *Mirror*. The hero is named Morton.

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THE RULE OF THREE ACTORS IN FRENCH SIXTEENTH CENTURY TRAGEDY.

The familiar usage of the Greek stage which allowed only three actors besides mutes and members of the chorus was handed down to French

playwrights in a form modified by transmission through Seneca's academic drama. The practical advantages secured to the Greek dramatist by having only a limited number of actors to train had small weight with the Roman author, writing, as he did, for a reading rather than a theater-going public. Accordingly, we are not surprised to find that, while usually making only three characters appear on the stage at once, Seneca does occasionally so interpret the Greek rule as to allow four speaking actors, any three of whom may enter into conversation, provided the fourth remains temporarily silent.¹ Such treatment follows the Greek custom theoretically, but practically makes necessary at least four actors, none of whom are mutes, a usage unknown to extant Attic tragedy.

The two examples that can be cited from Seneca of his departure from the Greek usage will make his position clear. In *Oedipus*, Act II, Creon, after announcing to Oedipus the approach of Tiresias and Manto, becomes silent, leaving the conversation to the new-comers and Oedipus, but not quitting the stage till the chorus begins some hundred lines further on. A still clearer case is found in the last act of *Agamemnon*, where Cassandra is the silent witness of the conversation between Electra, Aegisthus, and Clytemnestra, but speaks as soon as Electra leaves the stage. Four actors are necessary in both of these cases, but three is the largest number engaged in a conversation. Seneca thus modifies slightly the Greek usage, doing so in a manner not inconsistent with Horace's dramatic precept,

. . . nec quarta loqui persona laboret.²

Now, no one will claim that either the Greek or the Senecan usage was observed in the French medieval drama.³ Furthermore, neither Hardy⁴ nor the seventeenth century classic dramatists⁵

¹ Cf. Henri Weil, *Revue archéologique*, 1865, I, pp. 21-35, who comes to the same conclusions from a different point of view.

² *Ars poetica*, 192.

³ Cf. *Le Mystère du Viel Testament*, 441, seq.; *La Femme du roy de Portugal*, 20, seq.

⁴ Cf. *Scodase*, III, 2; *Mariamne*, V; *Meleagre*, II, 2.

⁵ Cf. Mairet, *Sophonisbe*, II, 3; III, 4; V, 5; Corneille, *Le Cid*, IV, 5; *Horace*, II, 6; *Héracius*, V, 3; *Pompée*, I, 1; Racine, *Andromaque*, III, 6; *Athalie*, II, 7.